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THE BRITISH BROADCASTING CORPORATION

Suite Parnassienne

pour orchestre, voix et déclamation

d'après une ode de MAURICE LÉNA

par

J. MASSENET

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R.B.C.

ERASE PENCIL
DO NOT LEAVE
THE CORNERS OF
THE BOOKS TURNED UP.
DO NOT BE
UNDER ANY

SUITE PARNASSIENNE

Fresque musicale en 4 parties

pour Orchestre, Chœurs et Déclamation

Poème
de
MAURICE LÉNA

I
Uranie
(L'Astronomie)

Musique
de
J. MASSENET

RÊVERIE

The property of
LONDON STATION
THE BRITISH BROADCASTING CO. LTD.

Lento sostenuto

UNE HARPE (2^{de})

1^{er} Violon

2^{me} Violon

3^{me} Violon

4^{me} Violon

5^{me} Violon

6^{me} Violon

ORCHESTRE

UN COR Chrom. en Fa \sharp

TIMBALES SOL \sharp SI \flat MI \flat

UNE HARPE (1^{re})

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Les six artistes, pris dans les 1^{ers} Violons de l'orchestre, seront placés, ainsi que la 2^{de} Harpe, en dehors de l'estrade des musiciens; ils seront invisibles pour le public et leur sonorité devra paraître venir de loin.

de la pointe 2^e C.

pp

p

pp

Lento sostenuto

Vers

Altos

Velles

C.B.

1^{re} C.

2^{de} C.

3^{de} C.

4^{de} C.

poco

dim.

pp

H. & C.¹⁶ 25 856.

[illegible]

à l'extérieur: les 6 Violons
et la 2^e Harpe comptent.

2

Cor

Timb.

Harpe

Tous Unis.

Viol.

Altes

Telles

C.B.

pp

p

pp

pizz

p

dim.

dim.

dim.

dim.

p

//

Cor

Timb.

Harpe

2^e C.

1^{re} C.

1^o Solo

ppp

ppp

ppp

ppp

ppp

pp

pp

pp

pp

pp

dim.

dim.

dim.

dim.

dim.

mf

[illegible]

à l'extérieur: les 6 Violons
et la 2^{de} Harpe comptent.

1^{er} Cor
Timp.
2^{de} Harpe
Violons
Altos
Violles
C.B.

les 6 1^{ers} Violons
Tous Unis. *pp* Div. 1 1
Tous Unis. 2
Div. 1 1
1^{er} Solo *mf* 2
3 Violles Soli. *p*

//

4 bien chanté et soutenu

1^{er} Cor
Timp.
2^{de} Harpe
Violons
Altos
Violles
C.B.

Tous Unis *mf* *f* *pp*
à la position 3
1^{er} Solo *mf* 3 4
3 Violles Soli. *p* *mf* *arco* *p*

First system of musical notation, measures 1-4. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Violin (V.), Viola (V.), Cello (C.), and Double Bass (B.). The Flute part features a melodic line with triplets and slurs, marked *pp*. The Clarinet and Bassoon parts have sustained notes, also marked *pp*. The Violin and Viola parts have a melodic line with slurs, marked *mf* and *f*. The Cello and Double Bass parts have sustained notes, marked *mf* and *pp*. The first measure is marked *p*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *pp*.

//

Second system of musical notation, measures 5-8. The score includes staves for 1st Cor, Timb., 1^{re} Harpe, Vcs, Altes, Velles, and C. B. The 1st Cor and Timb. parts are marked *rall.*. The 1^{re} Harpe part is marked *rall.*. The Vcs part has a melodic line with slurs, marked *mf* and *pp*. The Altes part has a melodic line with slurs, marked *p* and *pp*. The Velles part has a melodic line with slurs, marked *p* and *pp*. The C. B. part has a melodic line with slurs, marked *p* and *pp*. The first measure is marked *mf*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *pp*. The fifth measure is marked *pp*. The sixth measure is marked *pp*. The seventh measure is marked *pp*. The eighth measure is marked *pp*. The ninth measure is marked *pp*. The tenth measure is marked *pp*. The eleventh measure is marked *pp*. The twelfth measure is marked *pp*. The thirteenth measure is marked *pp*. The fourteenth measure is marked *pp*. The fifteenth measure is marked *pp*. The sixteenth measure is marked *pp*. The seventeenth measure is marked *pp*. The eighteenth measure is marked *pp*. The nineteenth measure is marked *pp*. The twentieth measure is marked *pp*. The twenty-first measure is marked *pp*. The twenty-second measure is marked *pp*. The twenty-third measure is marked *pp*. The twenty-fourth measure is marked *pp*. The twenty-fifth measure is marked *pp*. The twenty-sixth measure is marked *pp*. The twenty-seventh measure is marked *pp*. The twenty-eighth measure is marked *pp*. The twenty-ninth measure is marked *pp*. The thirtieth measure is marked *pp*. The thirty-first measure is marked *pp*. The thirty-second measure is marked *pp*. The thirty-third measure is marked *pp*. The thirty-fourth measure is marked *pp*. The thirty-fifth measure is marked *pp*. The thirty-sixth measure is marked *pp*. The thirty-seventh measure is marked *pp*. The thirty-eighth measure is marked *pp*. The thirty-ninth measure is marked *pp*. The fortieth measure is marked *pp*. The forty-first measure is marked *pp*. The forty-second measure is marked *pp*. The forty-third measure is marked *pp*. The forty-fourth measure is marked *pp*. The forty-fifth measure is marked *pp*. The forty-sixth measure is marked *pp*. The forty-seventh measure is marked *pp*. The forty-eighth measure is marked *pp*. The forty-ninth measure is marked *pp*. The fiftieth measure is marked *pp*. The fifty-first measure is marked *pp*. The fifty-second measure is marked *pp*. The fifty-third measure is marked *pp*. The fifty-fourth measure is marked *pp*. The fifty-fifth measure is marked *pp*. The fifty-sixth measure is marked *pp*. The fifty-seventh measure is marked *pp*. The fifty-eighth measure is marked *pp*. The fifty-ninth measure is marked *pp*. The sixtieth measure is marked *pp*. The sixty-first measure is marked *pp*. The sixty-second measure is marked *pp*. The sixty-third measure is marked *pp*. The sixty-fourth measure is marked *pp*. The sixty-fifth measure is marked *pp*. The sixty-sixth measure is marked *pp*. The sixty-seventh measure is marked *pp*. The sixty-eighth measure is marked *pp*. The sixty-ninth measure is marked *pp*. The seventieth measure is marked *pp*. The seventy-first measure is marked *pp*. The seventy-second measure is marked *pp*. The seventy-third measure is marked *pp*. The seventy-fourth measure is marked *pp*. The seventy-fifth measure is marked *pp*. The seventy-sixth measure is marked *pp*. The seventy-seventh measure is marked *pp*. The seventy-eighth measure is marked *pp*. The seventy-ninth measure is marked *pp*. The eightieth measure is marked *pp*. The eighty-first measure is marked *pp*. The eighty-second measure is marked *pp*. The eighty-third measure is marked *pp*. The eighty-fourth measure is marked *pp*. The eighty-fifth measure is marked *pp*. The eighty-sixth measure is marked *pp*. The eighty-seventh measure is marked *pp*. The eighty-eighth measure is marked *pp*. The eighty-ninth measure is marked *pp*. The ninetieth measure is marked *pp*. The ninety-first measure is marked *pp*. The ninety-second measure is marked *pp*. The ninety-third measure is marked *pp*. The ninety-fourth measure is marked *pp*. The ninety-fifth measure is marked *pp*. The ninety-sixth measure is marked *pp*. The ninety-seventh measure is marked *pp*. The ninety-eighth measure is marked *pp*. The ninety-ninth measure is marked *pp*. The hundredth measure is marked *pp*.

5 a Tempo

2^{de} Harpe *mf*

1^{er} Pup. *p*

2^e Pup. *pp*

3^e Pup. *p*

4^e Pup. *pp*

5^e Pup. *p*

6^e Pup. *pp*

a Tempo

1^{er} Cor

Timb. *pp*

1^{re} Harpe laissez vibrer *mf*

a Tempo

Tous

Altes Div. *ppp* *poco*

Violon Div. *ppp* *pp*

C.B. *ppp* *pp*

[illegible]

[illegible]

6

First system of musical notation for measures 6-9. It includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part features a melodic line with various ornaments and dynamics like *dim.* and *pp*. The other parts provide harmonic support.

//

Second system of musical notation for measures 10-13. It continues the vocal and instrumental parts. Dynamics such as *dim.*, *ppp*, and *pizz.* are used to indicate changes in volume and articulation.

//

7

Third system of musical notation, starting with a Harp part and followed by vocal staves. It includes the lyrics: "LE POÈTE: La Vierge prophétesse, à la cime du Mont, Vers le mystère immense a levé son beau front,". The system also indicates solo parts for the Soprano, Alto, and Tenor.

II
Clio
(L'Histoire)

VISIONS ANTIQUES

Molto lento

2 GRANDES FLUTES
1 PETITE FLUTE
2 HAUTBOIS
1 COR ANGLAIS
2 CLARINETTES en SI b
5 TROMPETTES en UT b
4 TROMBONES
TUBA en UT b
3 TIMBALES SOL b, SI b, UT b
XILOPHONE
1 TAMBOUR DE BASQUE
1 Paire de CYMBALES
2 HARPES

Molto lento

LE POÈTE: A ton geste magique et sûr, Le Temps endormi se réveille;

VIOLONS
ALTOS
VIOLONCELLES
CONTREBASSES

(suivre la déclamation)
pp sost.
pp sost.
pp sost.
pp sost.
pp sost.

a Tempo

Clar. 1

Clar. 2

Harpes

à 2

mf sost. espress.

mf sost. espress.

Et Pompéi renaît, pareille, Hors de la cendre, sous l'azur.

a Tempo

(suivre la déclama-
tion)
De sa tombe antique,
à Mycène,

Vous

pp

pp

pp

pp

pp

pp

C.B.

pp

//

a Tempo

Gdes Fl.

Hautb.

Cor A.

Clar.

Harpes

1^o mf p

pp sost.

1^o pp sost.

Le Roi masqué d'or s'est levé; L'or de son écrin retrouvé De nouveau brille au col d'Hélène.

a Tempo

Vous

pp

pp

pp

pp

pp

C.B.

pp

FM: BRILL & BROADCASTING CO. L.

éponges

Allegretto vivo

9

H. & C^{te} 25,850

2^a
 1^{re} Fl.
 Flauto
 Clar.
 1^a
 2^a
 Timb.
 Xilo.
 T. de B.
mf p
mf p
mf p
 Cymb.
 Harpes
 1^a
 2^a
 Vons
 Altos
 Velles
 C. B.

The musical score is written for a large ensemble. The top staves (Flutes, Flauto, Clarinets) feature rapid sixteenth-note passages. The middle section includes Timpani, Xylophone, and Triangle, with the Triangle marked *mf p*. The bottom section includes Cymbals, Harps, Voices (Vons, Altos, Velles), and a Bassoon (C. B.). The Harps play a sustained chord. The Voices and Bassoon have a more melodic line. The overall texture is dense and rhythmic.

à 2

10

Gdes Fl.

2de Fl.

Hautb.

Cor A.

1

Clar.

2

Timb.

Xylo.

Tr. de B.

mf p

mf p

mf p
seules

pp

Cymb.

Harpes

1^o

Vcl. s.

Vcl. a.

Vcl. b.

C. B.

Fl. 1

Fl. 2

Oboe 1

Oboe 2

Clar. A

Clar. Bb

Bassoon

Horn 1

Horn 2

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Snare Dr.

Cymb.

Harpes

Voces

Alto

Tenor

Bass

C.B.

mf p

pp

mf p

pp

mf p

pp

LONDON STATION
THE BRITISH BROADCASTING CO. LTD.

21

[illegible]

1 2

Tromp.

3 4

Tromb.

1 2

Tuba

Viol.

Alto

Violon.

C. B.

12

1 2

Tromp.

3 4

Tromb.

1 2

Tuba

Viol.

Alto

Violon.

C. B.

Sheet music for the first system, measures 1 through 5. The score includes parts for Tromp., Tromb., Tuba, Harpes, Violons, Altos, Violles, and C.B. (Cello/Bass). Dynamics include *cresc.*, *pp*, *poco*, *seules.*, *vibrer*, *p*, *f*, *arco*, *mf*, *Div.*, *Unis*, and *à 2*.

//

Sheet music for the second system, measures 6 through 10. The score continues with the same instruments as the first system. Dynamics include *pp*, *p*, *f*, *sf*, and *à 2*.

rall. - 14 a Tempo

Tromp. 1 2
 Tromb. 1 2
 Timb. 3 4
 Harpes
 Voies
 Altos
 Velles
 C.B.

Dynamics: *pp*, *mf*, *p*, *dim.*, *pizz.*
 Markings: *rall.*, *a Tempo*, *à 2*

//

rall. - - -

Tromp. 1 2
 Tromb. 1 2
 Tuba 3 4
 Timb.
 Cymb.
 Harpes
 Voies
 Altos
 Velles
 C.B.

Dynamics: *dim.*, *ppp*, *p*, *rall.*, *seules*, *arco*
 Markings: *à 2*

15 a Tempo 1^o all^{to} vivo

15 a Tempo 1° all' to vivo

à 2

1°

2°

avec les 2 baguettes. éponges

a Tempo 1° all' to vivo

pizz.

arco

pizz.

à 2

Gdes Fl.

pté Fl.

Hautb. 1^o

Cor A.

1^o Clar.

2^o Clar.

Timb.

Xilo.

T. de B. *mf p*

Cymb.

Harpes 1^o

Vois.

Chor.

Vclles.

C. B.

12

1st Fl.

2nd Fl.

Bass.

Clar.

Tr.

Tromb.

Tuba.

Euph.

Tuba Euph.

Cymb.

Harpes

Viol.

Viola

Alto

Cello

C. B.

mf p

mf p

mf p

1^o

16

G^{de} Fl. ^{à 2}
 1^{re} Fl.
 Hautb. ^{1^o}
 Cor A.
 Clar. ¹
 2
 Timb.
 Xylo.
 T. de B. ^{tr}
 Cymb. ^{mf p} *seules* ^{pp}
 Harpes ^{1^o}
 Vcs
 Vlns
 Vlas
 C. b.

Fl. 1
 Fl. 2
 Hautb.
 Clar.
 Tmb.
 Vols.
 Altos
 Velles
 C. B.

pp
 ppp
 dim.
 arco
 pp
 pp
 pp
 pp
 pp
 pp

// 17

G. Fl.
 Hautb.
 Clar.
 Tmb.
 Vols.
 Altos
 Velles
 C. B.

1º
 p
 pp
 dim.
 pp
 pp
 pppp
 pp
 pp

Gdes Fl.
 Hautb.
 Cor A.
 Clar. 1
 Clar. 2
 Timb.
 Cymb.
 Vcus
 Altos
 Voces
 C. B.

pp
pp
tr
p
p
pp
pp
pp

//

Timb.
 Xilo.
 T. de B.
 Vcus
 Altos
 Voces
 C. B.

pp
p
p
pizz.
p
pizz.
p
più p
V
V

LE POÈTE: O Déesse du Souvenir!... Mais tu prévois aussi; tu sais la loi des choses; Et du même rayon qui

1^o Solo $\frac{V}{p}$
attaquer de la pointe

Harpes

Vclles

C. B.

pp sost. pp
1^o

Gdes Fl.

Hautb.

Cor A.

Clar.

Timb.

Cymb.

Harpes

à 2

nous montra les causes, Ta lampe d'or, ô Muse, éclaire l'Avenir!

1^o Solo $\frac{V}{p}$
2

Vclles

Altos

Vclles

C. B.

Div. Unis. f pp

Div. Unis. f pp

Div. Unis. f pp

arco f pp

III
Euterpe
(*La Musique*)

DOUBLE CHOEUR

Lento

2 HARPES

VIOLONS

ALTOS

Lento

Sopr.

Contr.

Ténors

Basses

1^{er} CHOEUR

Sopr.

Contr.

Ténors

Basses

2^d CHOEUR

Sopr.

Contr.

Ténors

Basses

OLONCELLES

CONTREBASSES

rall.

à 2

Div.

pp

mf

p

pp sust.

Après
le ☺

LE POÈTE: La Reine harmonieuse, en ses voiles de rêve,
Paraît au seuil d'argent du Royaume enchanté;
Et comme au vent l'hymne de la forêt s'élève,
Tout l'Idéal frissonne et monte à sa Beauté.

O Musique! Infini! Mystère! Eternité!

a Tempo *rall.*

a Tempo *rall.*

pp *mf* *p*

Div. *pp*

pp *rall.*

pp

Après
le

LE POÈTE: Tu vins jadis, humble bergère,
Naïve, et ne sachant encor
Qu'un air de flûte bocagère
Appris du faune à barbe d'or.
Tu n'étais rien qu'une bergère.

Ton Royaume aujourd'hui va de la Terre aux Cieux,
L'Amour et l'Océan forment ta voix profonde,
Le songe de l'Etoile est au fond de tes yeux...

19 a Tempo rall. a Tempo, lento sostenuto

harpes

1^o *p* *mf* *p*

LE POÈTE:
Musique!
O Souverainel Immense
écho du Monde!

vous

Altos

a Tempo rall. **I** a Tempo, lento sostenuto

pp (à bouche fermée)

pp (à bouche fermée)

pp (à bouche fermée)

pp (à bouche fermée)

pp (à bouche fermée)

I *pp* (à bouche fermée)

pp (à bouche fermée)

pp (à bouche fermée)

pp (à bouche fermée)

2^d Ch.

Voies

C. B.

1^{re} Ch.
2^e Ch.

//

1^{re} Ch.
2^e Ch.

II

Ch.

mf

mf

mf

mf

f

f

p

f

f

//

Ch.

IV

V

mf

p

p

p

p

p

p

p

pp

pp

pp

pp

dim.

pp

dim.

dim.

dim.

pp pp pp pp VI p p p ppp ppp ppp mf mf mf

//

f pp ppp pppp pppp pppp pppp pppp pppp dim. pppp pppp pppp pppp

IV
Calliope
(L'Epopée)

MARCHE HISTORIQUE

Allegro moderato

2 GRANDES FLûTES

1 PETITE FLûTE

2 HAUtBOIS

1 COR ANGLAIS

2 CLARINETTES
en SI \flat

CLARINETTE BASSE
en SI \flat

2 BASSONS

1 SARRUSOPHONE

4 CORs en FA

5 TROMPETTES
en UT

4 TROMBONES

1 TUBA en UT

3 TIMBALES
SOL \sharp -SI \flat -UT \sharp

2 TAMBOURS
MILITAIRES

2 Gdes GR. CAISSES et
2 Paires de CYMBALES

4 HARPES

9 TROMPETTES en UT
à part de l'orchestre,
en un groupe placé en haut
de l'estrade des musiciens.

Allegro moderato

VIOLONS

ALTOS

VIOLONCELLES

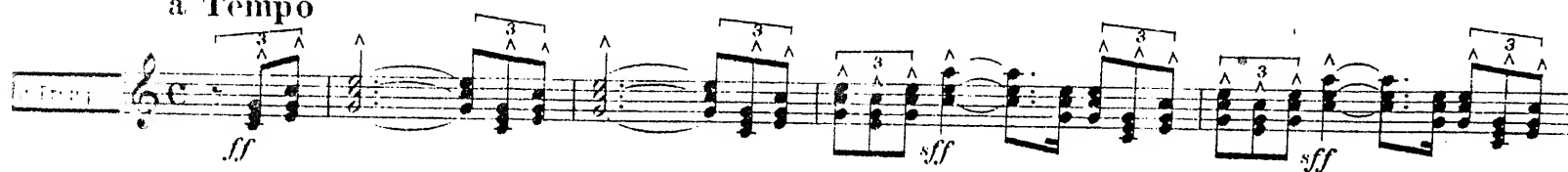
CONTREBASSES

LE POÈTE: Sonnez parmi les Cieux,
clairons de l'Epopée!



La Muse des héros, plus forte que la Mort,
Se dresse au chant farouche et joyeux de l'Epopée...
Vainqueurs du Mal, de l'Envie et du Sort,
Héros de la légende ou héros de l'histoire,
Venez du fond des temps: à vos noms glorieux
La Muse ouvre tout grand le Temple de Mémoire,
Demi-dieux plus dieux que les Dieux!
Sonnez parmi les Cieux, clairons de l'Epopée!

a Tempo



LE POÈTE: Ces légions de fer,
d'où monte un vaste effroi?...



— C'est Rome triomphante: Ave, ô Peuple-Roi!... —
Ce chant religieux de grâce et d'espérance?...
— C'est la Pucelle, à Reims, sacrant le Roi de France. —
Ces bataillons pieds-nus, ces cris de Liberté?...
— C'est Valmy se ruant à l'immortalité —.....
Et parmi les clameurs de la charge en démenée
La voix énorme du canon
Roule et rugit le tonnerre d'un nom
Immense:
Napoléon!

20 a Tempo

3 Tromp.

ff

1^{re} 2^{de} Sopr. et Contr.

VOIX

ff 3

Son.nez parmi les Cieux, —

Vclles

C.B.

//

3 Tromp.

ff

VOIX

clairons de l'E.po.pée! — Sonnez — par — mi les Cieux! — Sonnez!

Vclles

C.B.

//

H. & C¹⁰ 25,856

23

Gl. Fl. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Cor. A. *ff*

Cor. B. *f* *f* *ff*

Bois *f* *f* *ff* *à 2*

Sax. *ff*

Clare. *ff*

Clare. 2 *ff*

Tramp. *ff*

Tramp. 2 *ff* *à 2*

Tuba *ff*

Timb. *tr* *ff cresc.* *f* *ff*

Vins *ff*

Altes *ff*

Velles *f* *f* *ff*

C. B. *f* *f* *ff*

H. & C¹⁰ 25,856

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Bassoon 1
Bassoon 2
Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Timpani
Snare Drum
Cymbals
Violins 1
Violins 2
Violas
Cellos
Double Basses

24

Gdes Fl.
 1^{re} Fl.
 Hautb.
 Cor A.
 Clar.
 Clar. B.
 Bass.
 Sar.
 Cors
 1^{re} Tromp.
 2^e Tromp.
 3^e Tromp.
 1^{re} Tromb.
 2^e Tromb.
 Tuba
 Timb.
 Cymb.
 et Gr. C.
 Vols.
 A. Vols.
 V. C. es.
 C. es.

Fl.
Ob.
Clar.
Fag.
Tromp.
Tromb.
Tuba
Timb.
Cymb.
Gr. C.
Vcls.
Altes
Vclles
C.B.

8

Gdes Fl.

pte Fl.

Hautb.

Cor A.

Clar.

Clar. B.

Bons

Sar.

Cors

1 2

Tromp.

3

1 2

Tromb.

3 4

Tuba

Timb.

Cymb.
et Gr.C.

Vins

Altes

Velles

C.B.

N. & C^{to} 25,856

Gt. Fl.
 Pic. Fl.
 Hautb.
 Cor A.
 Clar.
 Clar. B.
 Bass
 Bar.
 Cors
 Tromp.
 Tromb.
 Tuba
 Timb.
 Cymb.
 et Gr. C.
 Vcls
 Alto
 Vclles
 C. B.

H. & 25,856

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. 1
B. 2
Cor 1
Cor 2
Cor 3
Cor 4
Tromb. 1
Tromb. 2
Tromb. 3
Tromb. 4
Timp.
Cymb.
1^{re} Tromp.
Vox
Altes
Vox
Clairs de l'E-po-pée, sonnez!
Violon.
Violon.

Gdes Fl.
 1^{re} Fl.
 Hautb.
 Cor A.
 Clair.
 Clar. B.
 Bass.
 Sax.
 Cors
 1^{re} Tromp.
 2^e Tromp.
 1^{re} Tromb.
 2^e Tromb.
 Tuba
 Tinb.
 Viol.
 Violon.
 Violon.
 Violon.

The score is written for a large orchestra. The woodwind section includes two flutes, oboe, cor Anglais, clarinet, bass clarinet, saxophone, and cor Anglais. The brass section includes two trumpets, two trombones, tuba, and timpani. The string section includes violins, violas, cellos, and double basses. The score is in 2/4 time and features various dynamics (ff, sf, sfz) and articulations (accents, slurs). The key signature is one flat (B-flat).

ndes r.
 M.F.
 Hobb
 r. A
 Clar.
 Clar. B.
 Bass.
 Sar.
 Cors.
 Tromp.
 Tromb.
 Tuba
 Timb.
 Vens.
 Alt. s.
 Vols.
 C. B.

Musical score for page 27, featuring various instruments including woodwinds, brass, and percussion. The score includes dynamic markings like "sost." and "à 2".

H. & C¹⁰ 25,856

This musical score page, numbered 28, contains staves for the following instruments and voices: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cb. Fag.), Bassoon (Fag.), Trombone (Tromb.), Tuba (Tuba), Timpani (Timb.), Grand Cymbal (Gr. C.), Violins (Vcl.), Violas (Vcl.), Cellos (Vcl.), and Double Basses (C.B.). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The Grand Cymbal part includes the instruction "Gr. C. seule".

Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *fp* (fortissimo). A *3^o* marking is present above the Trombone staff. The score is divided into measures by vertical bar lines.

avec le bois de la baguette jusqu'au au signe *

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in standard musical notation, with various staves for different instruments. The score includes dynamic markings such as *f* (forte) and *cres.* (crescendo), and tempo markings such as *à 2* (allegretto). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is that of a classical musical score, with a focus on orchestration and dynamics.

8 c¹e 856

[illegible]

H. & C¹⁰ 25,865

. & Ci 7,865

Fl. à 2

Ob. à 2

Cl. à 2

Fg. à 2

Cra. 1

Cra. 2

Tbn. 1

Tbn. 2

Tba.

Cm.

Cmb.

Cba.

Harpe.

Vn. 1

Vn. 2

Vla.

Vcl.

Cb.

C.P.

Sopr.

Alto

Tenor

Bass

Sal - ve, ple - na gra - ti -

Sal - ve, ple - na gra - ti -

arco

This page of a musical score is for a string quartet, featuring multiple staves with various musical notations, dynamics, and articulations. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes a variety of note values, rests, and dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). There are also articulation marks like accents (^) and slurs. The score is divided into systems, with some staves having repeat signs. The bottom of the page features a *pizz* (pizzicato) marking and a *sempre f* (always forte) instruction. The overall layout is typical of a professional musical manuscript.

Soli

Bassoon: *mf* *tr* *cres.* *f* *tr* *cres.*

Timpani: *p*

2 Tamb. Milit.: *p* *mf*

Violas: *mf* *cres.*

Cellos: *mf* *cres.*

Double Basses: *mf* *cres.*

//

Bassoon: *pp*

Horns: *pp* *tr*

Tuba: *pp* *tr*

Timpani: *tr*

2 Tamb. Milit.: *f* *mf*

Violas: *f* *mf*

Cellos: *f* *mf*

Double Basses: *pizz* *ff*

H. & Cie 25,856

[illegible]

1^{re} Fl.
 2^e Fl.
 Hautb.
 Cor A.
 Clar.
 Basson
 Fagot
 Cors
 Tromp.
 Timb.
 2 Tamb.
 2 paires de Cymb.
 2 Gr. C.
 Bass.
 Alto.
 Violon.
 C. B.

6^{tes} F. *f* *cres.*

F. *f* *cres.*

Hautb. *f* *cres.*

Cor A. *f* *cres.*

Clar. *f* *cres.*

Bass. *mf* *cres.*

Sarr. *mf* *cres.*

Corn. *f* *cres.*

Timb. *cres.*

2 Tamb. milit. *cres.*

Vons *cres.*

Altes *cres.*

Velles *cres.*

C. B. *cres.*

rall. -

35

1^o Tempo

6^{te} Fl.

pt^e Fl.

Hautb.

Cor A.

1
2

Clar.

3

B^{as}

Sarr.

Corn.

1
2

Trimp.

3

Tramb.

1
2

Tuba

Timb.

2 Tamb.

milit.

2 paires

de Cymb.

2 m. C.

rall. -

1^o

Tempo

Vols.

Altes

Voces

C.B.

This image shows a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including strings, woodwinds, brass, and a choir. The notation is complex, featuring many triplets, trills, and other advanced musical techniques. The dynamic markings are prominent, with 'ff' (fortissimo) and 'fff' (fortississimo) appearing frequently. The score is arranged in a traditional format with multiple staves for each instrument or voice part. The page is numbered '4' in the bottom left corner. The overall style is that of a classical musical manuscript, with clear notation and a focus on technical precision.

Score for a large orchestra and choir, page 36. The score is written for the following instruments and voices:

- Flutes (Fl.)
- Oboes (Hautb.)
- Cor Anglais (Cor. A.)
- Clarinets (Clar.)
- Bassoons (Bass.)
- Saxophones (Saxr.)
- Trumpets (Tr. mp.)
- Trumpets (Tr. mt.)
- Tuba
- Timpani (Timp.)
- 2 Tambourins militaires (2 Tamb. milit.)
- 2 Paires de Cymbales (2 paires de Cymb.)
- 2 Grands Cymbales (2 Gr. C.)
- Voices (Voies)
- Alto Saxophones (A. sax.)
- Violas (Vcllo)
- Cello (C. F.)

The score is in 4/4 time and features a complex arrangement of woodwinds, brass, percussion, and strings. The woodwinds and brass sections play a variety of notes, including eighth and sixteenth notes, and rests. The percussion section includes timpani, tambourins, and cymbals. The strings section includes violas, cellos, and double basses. The voices section includes a choir. The score is marked with various dynamics, including *fff* (fortissimo) and *ff* (fortissimo). The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The page number 36 is in the top right corner.

Gds F.
 1^{re} Fl.
 Hautb.
 Cor A.
 1
 2
 Clar.
 5
 Bass.
 1
 2
 Sax.
 Cors.
 1
 2
 3
 4
 Tromp.
 5
 6
 7
 8
 9
 Tromb.
 1
 2
 3
 4
 Tuba
 Timb.
 2 Tamb.
 milit.
 3 paires
 Cymb.
 4 Gr. C.
 9 Tromp.
 Unies
 Vops
 Altos
 velles
 C. B.

Q. 17. FL.

[illegible]

The 1st Party of
L NDO STATION
THE BRITISH BROADCASTING CORP.

7

37

Fl. 1
 Fl. 2
 Picc.
 Cor. A.
 Clar. 1
 Clar. 2
 Bass
 Sax.
 Cors
 Tromp. 1
 Tromp. 2
 Tromb.
 Tuba
 Timb.
 2 paires de Cymb.
 9 Tromp. Unies.
 Vons
 Altos
 Voix
 Velles
 C. B.

- pée, sonnez par - mi les Cieux! clai - rons
 - pée, sonnez par - mi les Cieux! clai - rons
 - pée, sonnez par - mi les Cieux! clai - rons
 - pée, sonnez par - mi les Cieux! clai - rons

H. & C¹⁰ 25,856

58

Fl. Fl. H. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796.

Allargando - - - Lento

8^{va} Fl.

Fl. Fl.

Hautb.

Cor A.

1 2 Clar.

3

Bass.

Contr.

1 2 Tr. imp.

3

1 2 Tr. m. b.

3 4

T. ba.

Tr. m.

2 Tamb. milit.

poires de Cymb.

2 Gr. C.

9 Tromp.

Allargando - - - Lento

Div.

cuivrant

sec.

par - mi les Cieux! Son - nez!

par - mi les Cieux! Son - nez!

par - mi les Cieux! Son - nez!

par - mi les Cieux! Son - nez!

Vclle.

C. b.